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A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.

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OUR Wesleyan readers will be glad to know that the new Hymnal will be ready in June. The Revision Committee has met for the last time, and the book is now in the hands of the printers. Sir F. Bridge has acted as Musical Editor, and it is stated that he has expressed an admiration for the old Methodist tunes, especially for their solidity and vigour. We presume, therefore, that some at least of the favourite old tunes will find a place in the new book.

\*\*\*\*

The Rev. R. J. Campbell told the congregation at the City Temple on Sunday, March 6th, that it had been definitely decided to robe the choir. He added that he liked uniformity in the House of God as tending to promote decorum and reverence. Designs and patterns for the robes have been approved, and the innovation will be made as soon as the robe-makers supply the costumes. Both the ladies and gentlemen will wear white cassocks from neck to heel, and over this will be worn dark blue gowns after the style of the Bachelor of Arts gown of Oxford and Cambridge. The ladies will wear dark "mortar-board" college caps.

\*\*\*\*

The Mountain Ash Eisteddfod, held every Easter Monday, is an established institution, and is financially a wonderful help to the local hospital. Last year the tickets sold at the gates yielded £432; those sold at various collieries in the district produced £417; subscriptions amounted to £166. After paying all expenses, and giving large sums in prizes, £550 was given to the hospital, and a balance of £193 remained in the bank. An Eisteddfod, well

managed—as this one always is—is clearly an excellent means of benefiting a charitable institution.

\*\*\*\*

Particulars of a very large organ recently erected in the Metropolitan Methodist Church, Toronto, have been sent us, the specification comprising no less than 134 items, made up thus:

Great Organ, 15 stops.  
Swell Organ, 18 stops.  
Choir Organ, 11 stops.  
Echo Organ, 8 stops.  
Solo Organ, 10 stops.  
Pedal Organ, 14 stops.  
Mechanical Accessories, 19.  
Pedal Combinations, Levers, etc., etc., 23.  
Pistons between Manuals, 16.

Mr. Lemare was to open this fine instrument.

\*\*\*\*

We understand that the men belonging to the P.S.A. at St. Paul's Congregational Church, Wigan, have raised £800, the cost of the new organ for the church. Truly a most generous gift.

\*\*\*\*

At a mission service in the South of England the Vicar of the parish and a Nonconformist minister sang a duet, the latter playing the accompaniment on an American organ. Is this a stepping-stone to the interchange of pulpits?

\*\*\*\*

At a certain Sunday School the hymn, "Little drops of water, little grains of sand," was being sung, but the Superintendent stopped the children as they were singing lazily. After speaking to them about it, he said, "Now then, again, 'Little drops of water,' and let us have plenty of spirit in it."



## Passing Notes.



STORIES about the late Madame Antoinette Sterling continue to crop up. Here is one which recalls my own early London days, when "The Lost Chord" was to be heard at the old Promenade Concerts at Covent Garden. Things were somewhat different then. A generally merry double-bass player, of medium stature, used to make his seat on those steps of the high orchestra more comfortable for himself by means of a soap-box. With him at the same desk was a 'cellist. The 'cellist sat on a chair on the step, which consequently brought his foot in close touch with that soap-box. The reader can guess what happened. When anything of a "cutting about" nature came on for the double-bass the soap-box man would rise from his extemporised seat and exploit manfully, afterwards subsiding easily back again. "All there, my boy, every one of 'em," he would say; "not a note missed." Well, Bottesini had played his solo, and was standing on the orchestra at the top of the central stairs. Madame Sterling was on the stairs ready for her song to follow.

The "Oberon" overture was in progress. At the close of the overture, when the basses were very busy climbing those steeples which Weber has made for them, the soap-box man had risen and was performing great wonders—smiting his instrument, in fact, hip and thigh and heavily. Just then the touch of that maliciously adjacent foot was given; the deed was done, and—what a falling off was there! The joke is a very common one, but the effect in this case was by no means common. It sounded like a revolt of big drums or some distant artillery. The whole orchestra darted up in alarm to see, and there was the player with his head on the soap-box, his double-bass on top of him, his little legs frantically clutching its middle bouts, his arms tight round its neck, his wild eyes in a frenzy rolling. Bottesini, good old man, tendered his snuff-box as a salve, while everybody was convulsed. "Poor fellow! I do hope he wasn't hurt," said Madame Sterling, anxiously. And now the soap-box man, the perpetrator of the trick, Bottesini and Madame Sterling have all gone from amongst us. Such is life!

According to Schopenhauer, it is a persistent uninterrupted activity that constitutes the superior mind. If that be so, then clearly Mr. Henry J. Wood's is a superior mind. You can almost imagine Mr. Wood being, like Boyle Roche's famous bird, in two places at the same time. I have been much interested in reading a recent little book on the eminent conductor, the first of a series of monographs on "Living Masters of Music," to be published by Mr. John Lane. There is a special difficulty in dealing with a man who has achieved so much in such a short time. Mr. Wood's rush from comparative obscurity to the heights of success

leaves his biographer fairly breathless. As Mrs. Newmarch, the biographer in question remarks, to follow his career at his own pace demands something of his own impetuous energy and staying power. Mrs. Newmarch can hardly be called impetuous. She is certainly eulogistic enough. On that ground I see no reason to quarrel with her. Mr. Wood deserves all the praise that can be bestowed upon him. Moreover, he is one of ourselves, and I regard it as singularly auspicious that this series of volumes opens with his name. The other names so far announced for separate treatment are Richard Strauss, Joachim, Paderewski, Edward Elgar, and Alfred Bruneau.

The subject of hidden orchestras is again being discussed in certain quarters. I fancy the Wagnerians are responsible for most of these discussions. The hidden orchestra at Bayreuth is all very well, but at home, as the *Gazette of the Orchestral Association* observes, we "like to see who is supplying our music, and we like to know performers and recognise them when we meet them." At the same time, from a purely musical point of view, I like the idea of the Heidelberg hidden orchestra. Here the order of arrangement adopted in the case of a visible platform is reversed. There is a huge shelving pit with a downward slope. The trombones, tubas, trumpets, and percussion instruments are placed at the bottom, then come the "wood-winds," and finally the strings, ending with the first violins and harp. There can be little doubt that the balance of orchestral power would be more satisfactory under such an arrangement; for no matter how good the strings may be they are always overborne in the *double-fortes* by the brasses on the upper platform. What English conductor will have the courage to send the brasses to the bottom of the pit? The harp, of course, must always be at the top; it is the celestial instrument!

What Tennyson said of the brook might almost be said of some great singers: they go on for ever. They are great "farewellists." The most eminent of the type was probably Mr. Sims Reeves, who had ever so many "farewells"—a "final," a "positively last," an "imperatively last," and several other kinds of farewell. Madame Patti seems to be following in the great tenor's footsteps, so to speak, with results rather curious. She has been "farewelling" in America, and the American public have not risen to the occasion. The engagement to sing in Chicago had to be cancelled owing to the unsatisfactory sale of the seats, and other places of call on the touring list were left unvisited for the same reason.

The Americans—or the journalists at least—can't understand why Patti, who is rich, should wander over the world at sixty-one years of age, and when she is in her artistic decline. One brutal critic

enlarges on the spectacle of "senile selfishness" produced by "this woman, sans voice, sans looks, sans everything, who persists in wearing out her welcome, and for that which she is already abundantly blessed with—money." Imagine the Yankee reproving Patti for a desire to accumulate money! It is like Satan reproving sin. After her

recent experience, I don't suppose that Patti will seek to charm any more dollars out of Brother Jonathan's pocket. Let her sing at home. One American says she "isn't worth the dollar-bill charged to hear her." The British public cheerfully pays that dollar bill merely to see her!

J. CUTHBERT HADDEN.

## Oratorio Choruses as Voluntaries and Postludes.



THE question of suitable Voluntaries and Postludes often causes considerable anxiety and care to the conscientious organist, who happily realises that his improvisations may possibly not fit the service, or perhaps may not elevate his congregation or appeal to their higher sensibilities. There are many compositions which have earned their place in dignified church work. Nor is it always necessary to look among the works of the older writers. There is much church music written by eminent modern composers which should receive our respect and attention.

A Voluntary should carry with it the idea of religion; it should be one which by its dignity forms a proper beginning to a service and belongs to it. There are times when the day seems to demand the quiet appeal of prayer and the music should breathe but an echo of the day. At other times a strong, grand opening gives vitality and colour to all which follows.

There is an almost inexhaustible supply of fine church music in the Oratorios of Bach, Handel, Haydn, Mendelssohn, etc. The grand chorals and choruses form superb Voluntaries and Postludes which have an added interest in that many in the congregation are familiar with the words of that which is being played. It is as if there was a great chorus singing these noble anthems! It seems advisable for organists to play these numbers direct from the score which, while difficult, gives a clearer perception of the work than to play it from some purely instrumental arrangement.

This question of the opening and close of the service surely ought to receive attention from churches of all denominations. But how often are the sensibilities shocked by the fanfare of trumpets, preluding a brilliant march, immediately following a prayer and a benediction. Nothing in the Postlude should detract from the impression of the sermon. It must conform not only to the service but to the Sabbath; better a thousand times no music at all than some ill-timed boisterous march—which is nothing less than sacrilegious.

If the sermon has been grand, uplifting, then the "Hallelujah Chorus," "The Heavens are Telling," or "We Praise Thee, O God," from the Dettingen Te Deum; "Sing unto God," "To our Great God and Hallelujah," from Judas Maccabaeus, or "Let their Celestial Concerts All Unite," "Then Shall They Know," from Samson, etc. Or if it has

been quiet and sad in its earnestness, then "Worthy the Lamb and Amen Chorus" (Messiah), "Hear Us, O Lord" (Judas Maccabaeus), "To God on High be Thanks and Praise" (St. Paul). The Chorals of Bach and Gounod's Sanctus are among the most impressive Voluntaries imaginable, and many choruses from Stainer, Gaul, etc., etc., form excellent Voluntaries and Postludes.

No one need fear playing these too often, or of exhausting them as they become familiar. The people enjoy them, and such music never grows old.

Of course we do not mean that no other music should be played, or that every prelude and postlude should be a selection from an Oratorio. Collections of organ works are constantly being published, many of them containing suitable church work, many, too, still catering to light, frivolous sentiment which, unfortunately, being easy to play, are more saleable. But this is no excuse for their recognition by organists of thought and culture.

The question should be, not what is pleasing to the uneducated, but what is proper for a church service and its educating influence. Good music always demands careful preparation, so that nothing can possibly detract from the beauty of the composition. It is better to play a simple choral well than a movement from a sonata only fairly well. Want of sufficient study and failure to work out details are the great faults. The omitting of a page of a sonata because it is too difficult, the reading at sight of a Voluntary or a number at a recital simply because an error can so easily be covered up on an organ, are as great a wrong as an orchestral concert which has had but one rehearsal.

Therefore let all good church music be carefully prepared and rendered in its proper place, but the idea of utilising the Oratorios for Sabbath services is one which seems overlooked. Surely some attention should be given to this great field of musical literature which lies open to the organist and is little known and explored, and which, when given a fine organ, places at his command music which is always a worthy addition to a service.

A provincial correspondent writes: "I take the JOURNAL regularly, but think sometimes provincial news, if more used, might add to its usefulness." We are always glad to receive brief reports of festivals, concerts, etc., for insertion under "Echoes from the Churches."

## Music at Camberwell Green Congregational Church.

**F**OR a period of considerably over a hundred years the church at Camberwell Green has been the centre of active Christian effort. The fiftieth anniversary of the erection of the present building has recently been held, and although this end of the period differs widely from the commencement, when a fashionable "carriage" congregation largely filled the structure, and the occasional attendance of royal Dukes was not unknown, it is doubtful whether the church was ever of more definite service to mankind than at the present time. On a recent visit we found the spacious edifice well filled, a very large proportion being young people—many, evidently "pairs"—attracted, probably, by the cheeriness of the pastor, Rev. Thos. Stephens, B.A., as well as a very excellent musical service, planned so that the many could participate therein.

Mr. Stephens' pulpit presence is winning, and one can readily understand that a young mind in difficulty would find little hesitation in seeking counsel of the minister. There is nothing of the "cleric" about Mr. Stephens, who conducted the service in a manner suggestive of a large family gathering for worship rather than a public function. An easy conversational style of reading the lessons, with a fine sense of the needs of his audience during public petition, were features that attracted; while, of course, the well established reputation for good music is an additional "draw." Mr. Frank Grant, F.R.C.O., the organist and choirmaster, is a very skilful and sympathetic player, and he has gathered about him a choir who are of very real service to the worship music of the church.

At the service under notice the congregational singing was of a hearty description, the tunes being well known. The first hymn (No. 78, Congregational Church Hymnal) was "Awake, and sing the song," sung to "Swabia," with good effect and ample attention to the expression. No. 64, "Glory to God on high," was taken to E. Prout's tune, "Greenwood," which contains a unison opening phrase, which was very well sung. The anthem (No. 21) was very generally taken up, so that it was somewhat difficult to differentiate choir from congregation; but where all was good, this is a matter of small import.

The sermon was a thoughtful deliverance on a topic of the hour, founded on Mark i. 33, "And all the city was gathered together at the door." The crowds were drawn to Christ; they thought He had a message for them. Today some doubt whether His message suits our time, and this accounts for the fact that "crowds" are no longer found at "His door." In the current Hibbert Journal four distin-

guished men gave reasons for the absence of laymen from public worship. First, Sir Oliver Lodge said that the constant repetition of the same words in the Church service was to blame. Of this, Mr. Stephens would pass no criticism, for doubtless many excellent folks found therein a vehicle of worship. Secondly, Professor Muirhead thought that architecture and atrocious singing was largely accountable for the neglect of public worship; but here, again, only the surface was touched. Thirdly, Sir E. Russell complained of the unsettled theological convictions confusing people, who avoid confusion and seek mental rest. But this is less applicable now than a few years since; now constructive theology on a broader basis is in favour. Sir E. Russell put his finger on a very weak spot when he pointed to the coldness of the average service. Fourthly, the editor of the journal saw the reason for the absence of men in the application of the formula, "Christianity a life, not a creed." Yes, a life—but who lives it? Christ's power was by reason of His gentleness, sympathy, power, and the conviction of the reality of His mission—qualities which, when exhibited even now, draw men to Him.

Mr. Stephens has a method of presenting his ideas which appeals to attentive minds, and the probable effect of the address would be, in many instances, to create a desire and implant a determination to "live right."

A parson who sings is a good subject for a subsequent talk, and it was elicited that Mr. Stephens comes of a musical family, his mother being passionately fond of music. Mr. Stephens' brother has conducted the winning choir at a National Eisteddfod, and is now Professor of Voice Culture in Washington University (U.S.A.). While at Cambridge, Mr. Stephens was an active member of the University Choral Union. He also conducted the first public performance of Dr. Joseph Parry's "Joseph," the composer being present. In his ministry he frequently attends choir practices, knows every member of the choir, and has a high regard for their services. Mr. Stephens also "runs" a large P.S.A., for which he enlists the aid of an orchestra of forty instruments of excellent quality. He is very fond of good music, and attaches great importance to its culture, knowing well that if the people are to be won, music must play a prominent part.

While at his former charge at Wellingborough, Mr. Stephens was instrumental in founding the well-known choral festival, and he is now engaged in organising similar work for the Surrey Congregational Union, the first united service being arranged for April 20th, at George Street, Croydon. This project has also Mr. Grant's hearty sympathy, he being booked for an organ recital at the festival service.



Mr. Grant has qualified for his present position by hard work at the Guildhall School of Music, under Dr. Warwick Jordan. While there he passed A.R.C.O. before he was twenty-one, and F.R.C.O. three years later. He played the organ at Queen's Hall and St. James's Hall at the oratorio concerts, when "Elijah," "Golden Legend," "Martyr of Antioch" were given by the School, under Sir Joseph Barnby and Mr. W. H. Cummings, winning high encomiums from the conductors.

Mr. Grant is in some request for organ recitals in and out of the metropolis, where his skill in playing is highly appreciated. He has also a reputation of being a good sight-reader—a very essential qualification. He was accompanist to the Alexandra Palace Choral Society in 1899 and 1900, and played the great organ at all the choral festivals under Mr. George Riseley and Mr. Allen Gill. At one performance, when no orchestra was obtainable, he accompanied a

chorus of 600 in "Elijah" on a grand piano-forte.

Mr. Grant's work at Camberwell has embraced a "Hymn of Praise" performance in good style, and just now he is preparing to give the first part of "Elijah" after a Sunday evening service, with the second part in June. The choir are also in request for occasional concerts at local centres in aid of various good causes.

The work at Camberwell Green is in a peculiarly fortunate condition, with a conductor of Mr. Grant's ability, deacons of liberal tendencies, and a pastor who is sufficiently interested to take his "part" and attend at choir rehearsals. The church and congregation are to be highly congratulated on such a happy blend of fortuitous circumstances. Non-musical parsons might well take note of the success attending the services at Camberwell, and "go and do likewise."

## Music in East Africa.



WE have received the following interesting letter from the Rev. J. Hartley Duerden, formerly Conductor of the Woolwich Nonconformist Choir Union, but now a missionary in East Africa:

Golbanti, Malindi, Mombasa,  
British East Africa,

January 3rd, 1904.

DEAR MR. MINSHALL,—

Several times since I arrived on this continent has the resolution been made to indite a word or two to you, but the idea has not until now taken concrete form.

The second year since I left you on the quay at Dover is now swiftly winging its flight into the great void, which has swallowed up all the other years.

As the time flies, I rejoice to hear that the opportunities of the Nonconformist Choir Union are not left unimproved. I received from friends full reports of the Festival at the Palace last year, and desire to offer you my congratulations upon the success that attended your efforts.

My old Union at Woolwich is, I hear, likely in the near future to eclipse all its former achievements. This, you may be sure, is cause of great rejoicing to me.

Perhaps a word or two about the music one hears out here may not be unwelcome to you, for use or not, at your discretion, in the NONCONFORMIST MUSICAL JOURNAL.

The first tribe I came into contact with on my arrival was the Duruma tribe, which inhabits a tract of land in the hinterland of Mombasa.

One of my earliest musical experiences was to hear a number of these people from the United Methodist Free Church Mission at Mazeras, and the Church Missionary Society at Rabai welcomed

the Rt. Hon. Joseph Chamberlain at Mazeras station, on his way up the Uganda Railway in December, 1902. Very tunefully and sweetly they sang the National Anthem, which had been translated into their native tongue.

These people have very sweet voices of good quality, and are capable, under suitable training, of great things musically.

Subsequently I had an opportunity of paying a flying visit to Rabai, and happened to arrive just as the children were having a singing lesson. There were about 150 of them, who were singing hymns, in two parts, very sweetly and accurately from the Tonic Sol-fa Notation. The character of their singing was a tribute to the care and training of Miss Madeley, the mistress of the day-school there.

Subsequently, on arrival at the station where my own labours were to be cast, I had an experience of another kind.

The Gallas, who are the object of our Mission at Golbanti, on the Tanu river, are not celebrated for fine vocal ability. Very uncomplimentary reports of their singing powers had reached me, so I did not expect to hear "Crystal Palace form." But I was hardly prepared for what I did hear. I have heard murderous attacks made on beautiful tunes in the Home-land, but never anything to equal the excruciating performance that greeted my ears when I attended my first service here.

One of their favourite tunes was "Angelus," L.M. It would require a new notation to render their version of it, sharps, flats, and naturals being quite inadequate for the task. However, I will attempt to set down a rough version of it. In reading it, it must be remembered that they have very little conception of the real character of semi-tones. These are rendered with a vague uncertainty, which is not exactly soothing to the sensitive ear.

Here is the air which did duty for "Angelus," as far as the ordinary notation will give it:



The words are a translation of the familiar and beautiful hymn, "At even, ere the sun was set," but as I write the tune, I am conscious of the utter inadequacy of any notation yet invented to convey a true idea of the tune as sung by the Gallas. This is, however, by no means a permanent condition of things, for already a marked improve-

ment has taken place, and I have even threatened some of my friends that by and by I will bring a Galla choir to the Palace Festival that shall knock the wind out of the sails of some of your "crack" English ones. But I am afraid they only smile at me as a dreamer and a visionary.

Well, even if that sanguine vision should never be realised, at least one may hope that the introduction of a little music may serve to brighten the lives of the people who have so long sat in darkness, and help to prepare them for joining in the songs of the Redeemed around the great white throne.

Very kind regards,

Yours truly,

J. HARTLEY DUERDEN.

## The Singer and the Song.



TOPSY was not brought up; she came up; she just "grewed." The type is not unknown in this day and hour. We have met a Topsy or two, even in this strenuous time of hustle and bustle, who serve as reminders of a bygone age of primeval vocal growth, when rare souls, serene in perfect repose, expressed themselves spontaneously (perhaps), and unconscious of self in singing (perhaps), when the message of the composer rang true in the high heart, the fine mind and natural voice of the singer.

But in this latter day those first-growth trees are felled or fallen, and the chosen children must plant, till, and toil, gather and glean—and to what end? Only for food to eat and clothing to wear? Culture begets knowledge; experience of art begets love of it. The sense of the beautiful in music and the love of that beauty—these together immeasurably raise and refine the standards of a singer's task. Hence the singer's instrument—the voice—must be cultivated to the highest possible quality and competency. Beyond all question, this is of indispensable and radical importance.

Can the painter paint without the understanding of colour? Obviously not. But he cannot, even with understanding of colour, do good art without the artist's *feeling* for colour and line, for light and shade, for perspective, etc. Having the understanding of these things, he must in every way and incessantly cultivate and exercise his artist's soul. When the voice has been trained to high quality and condition, then what?

Great indeed is that gift of God—the human voice—but the bestowal of that voice upon the children of men is a mystery inscrutable! The voice and the soul, for which it should be the vehicle, get so often separated or out of focus with each other. So often the voice is there, even richly there, and in all needful training, but where are the head and the heart to reproduce or utter the message? Sometimes (and oh! so sorely often!) if you "sound" for

the soul, it is not discoverable! The singing is a mere performance, however skilful. On the other hand, often—gloriously often—there is clearly discernible a latent life not reached or roused as yet. The singer has only been *instructed* in the making of voice-tones; the use of the voice has been built in, drilled into action like any other physical dexterity. The "self" in the singer has not been *educated* musically, it has not been developed, unfolded, quickened into sensitive life, *drawn out* in art-consciousness. The soul sleeps or is clogged and cumbered; it is dumb and deaf! We do not speak here alone of amateurs; we have in mind some of the singing profession the country over, or those who aim to be such, even *aspiring* thereunto—and aim is one thing while aspiration is quite another—an aspiring aim is the highest endeavour.

You often meet the query among musicians—and among vocal teachers and conductors too—"Are there as many good singers as there used to be?" We do not undertake to say. But hidden away in this inquiry—nay, rather, clearly deducible from these considerations—is a ray of light for this search—a fundamental cause of the query. It is this: Demands upon singers by the art tasks are far more exacting and complex than formerly. The growth of the pure song-form alone in all lands, like the short story in literature, is the fruitage of this modern life of ours, pulsating with emotion, keen and elastic.

So here is the list of our "preachment" on the Singer and the Song. Ye are not mere tone-makers, or should not be; vocal intonation is not the end in vocal art, but the means to a vastly higher end! Singers must be interpreters—not performers, but interpreters. Ye are not voices for yourselves, but voices for those gifted souls—poets in tones—who have made voice music for us. These composers have brought to us the very fragrance of fine verse; but it is stifled without the awakening voice and receptive soul of the singer; it is a sealed message

# THE MARRIAGE AT CANA.

## THE LORD OF LIFE.

*NARRATOR*— And the third day there was a marriage in Cana of Galilee; and the mother of Jesus was there: And both Jesus was called, and his disciples, to the marriage. And when they wanted wine, the mother of Jesus said unto Him, They have no wine, Jesus saith unto her, Woman, what have I to do with thee,? mine hour is not yet come. His mother saith unto the servants, Whatsoever he saith unto you, do it. And there were set six water-pots of stone after the manner of the purifying of the Jews, containing two or three firkins apiece. Jesus saith unto them, Fill the waterpots with water. And they filled them up to the brim. And he saith unto them Draw out now, and bear unto the governor of the feast. And they bare it. When the ruler of the feast had tasted the water that was made wine, and knew not whence it was: (but the servants which drew the water knew;) the governor of the feast called the bridegroom, And saith unto him, Every man at the beginning doth set forth good wine; and when men have well drunk, then that which is worse; but thou hast kept the good wine until now. JOHN 2. 1-10.

*Allegretto moderato.*

The musical score is written for piano in 6/8 time. It begins with a treble and bass staff. The first system is marked *mf* and contains four measures. The second system contains four measures. The third system contains four measures with the lyrics "The Lord of Life a-mong them rests, Who made the wa-ter wine;—". The fourth system contains four measures with the lyrics "wine; They do not". The score ends with a final measure in the fourth system.



2

*f* They do not know, These wed - ding guests, The pre - sent pow'r di - vine. — Be -

know *p*

- lieve in such a group he smiled, Though He might sigh the while; Be -

- lieve not, sweet sould Ma - ry's child Was born with - out a smile. He

*rall.* *a tempo.*

*rall.* *a tempo.*

*p*  
Be -  
saw the pitch - er high up, turned, The last red drops to pour; — His

Be -  
mo - ther's cheek with triumph burned, And ex - pec - ta - tion wore. —

*mpo.*  
He  
*p*  
He

knew the prayer her ho - som housed, He read it in her eyes;— Her

*più lento.*

hopes in Him sad thoughts have roused Be - fore her words a - rise.— "They

*più lento.*

have no wine" her shy\_ lips said, With prayer but half be - gun;— Her

*a tempo.*

eyes went on, "Lift up— Thy head shew what Thou art, my Son!"

*a tempo.*



Contraltos.

*Quasi recit.**p*

A

vi - sion rose be - fore His eyes, The cross, the wait - ing tomb, The

peo - ple's rage, the dark - ened skies, His un - a - void - ed doom.

Tenors.

"Ah wo - man heart! what end is set common to thee and me? My

hour of hon - our is not yet, 'Twill come too soon for thee."

*tempo 1º*

## Full Chorus.

*mp*

The word was dark; the tone was kind; His heart the mother knew;— And

*mp*

still His eyes more sweet - ly shined, His voice more gen - tle grew.—“What

*mp*

- e'er He saith un - to you, do.” Fast flowed the grapes di - vine;— Though

The musical score is written for a full chorus, consisting of vocal parts (soprano, alto, tenor, and bass) and piano accompaniment. The score is divided into three systems, each with a vocal staff and a piano staff. The tempo is marked 'mp' (moderato piano). The lyrics are: 'The word was dark; the tone was kind; His heart the mother knew;— And still His eyes more sweet - ly shined, His voice more gen - tle grew.—“What - e'er He saith un - to you, do.” Fast flowed the grapes di - vine;— Though'. The piano accompaniment features a steady rhythm with chords and moving lines in both hands.

then, as now, not ma - ny knew, Who made the wa - ter wine. *f* The

*f*

Lord of Life a - mong them rests, Who made the wa - ter wine. *ff* They

*ff*

do - not know, those wed - ding guests, The pre - sent power di - vine.

gh





until the human voice, or rather the spirit and the voice of the singer reveal it to us. This is the glorious service and privilege of the singer. But to this end are requisite above tone-making and tone-control, fine rhythmic discrimination, pure phrase feeling, adequate accentuation, perspective grasp in the rendering as a unit of purpose, self-forgetfulness in the eloquence of the message, repose in the largest sense—poise.

The singer's sphere is not without and apart from the broad realm of music, or it should not be. Its essential excellence is in the inner "self" of the singer.

How shall these things be brought to pass? By the awakening and developing influence upon the singer's inner life of musicians gifted and cultivated. Study their work: Observe, analyse, sympathise, emulate! Give receptive heed to their guidance. Ponder well their counsel. Thus shall you grow in musicianship. Enrich yourselves abundantly in mind and spirit; arouse and strengthen yourselves in head and heart; search for the message and be lovingly loyal to the composer; aspire; lose yourself in the song. Be broad-minded, high-hearted and deep-souled. "Selfishness," writes a keen thinker, "eats sweetness off the singer's voice as rust eats the edge of the sword."

All honour and gratitude to those worthy artists who have found the power to thrill us memorably. They do exemplify eloquently and irresistibly the need which we have here tried to impress on the singer in his singing.

### Dover Free Church Choir Union.

SACRED concerts have been given by this choir in various Nonconformist churches during the winter months.

On Dec. 10th, in the Primitive Methodist Church, and on Jan. 13th, in Salem Baptist Church, a cantata was given by the choir, and a miscellaneous selection likewise at each concert. The soloists at the former concert were Mrs. Beaufoy (soprano), Mrs. Bent (contralto), Mr. C. E. Beaufoy (baritone), Miss N. Brace (violin). At the concert on Jan. 13th the solos were taken by members of the choir, as follows:—Mrs. Thorne, Miss Pound, Miss Newman, Miss Tanton (soprano); Miss A. Relf, Miss Webb (contralto); Mr. Brisley (tenor); Mr. Ross (bass). Solos were also rendered by Mrs. Holyoak (the pastor's wife), and Mr. W. Thorne (violin).

At both concerts Mr. S. L. Coveney acted as organist and conductor.

On Feb. 23rd, in Buckland Wesleyan Church, a miscellaneous concert was given. The choir rendered the following "Festival Settings of Popular Hymns":—"Forward be our watchword" (Maxfield), "Who is this so weak and helpless," and "Brightly gleams our banner" (Minshall), "All hail the power of Jesu's name," and "O happy band of pilgrims" (E. H. Smith), "Rock of Ages" (Grundy), "Saviour, breathe an evening blessing" (F. Maitland). Mr. Wilfred Chitty sang "It is enough"

(Mendelssohn), and "Prayer" (Hiller); Miss Maggie Falconer sang "Meditation" (Chaminade), and "God's Lily" (Hope Temple), and solos were also rendered by Miss Webb and Miss A. Relf. Miss Relf was at the piano, and Mr. H. Ruglys at the harmonium. Mr. S. L. Coveney was the conductor, and also acted as solo organist. At the conclusion of this concert Mr. Coveney was presented with a handsome set of fish knives and forks, also silver serviette rings, as a mark of esteem from the members of the Choir Union on his leaving Dover, and therefore relinquishing the conductorship.

### London Sunday School Choir.

#### LUTHER HINTON MEMORIAL FUND.

THE Treasurer of the Fund reports that the amount required to close the fund (£100) is well in view, and that shortly the final subscription will be received.

In addition to providing a room at the Clacton Holiday Home, a portion of the fund has been de-



voted to the purchase of a very handsome silver Shield, which will commemorate the Founders of the Choir—Mr. Jonathan Barnard being happily still among us. The Shield is to be competed for on the occasion of the next Festival at the Crystal Palace (June 22nd), together with other prizes. Particulars of the Choral Competition may be obtained from H. G. Johnson, Esq., F.R.G.S., Woodstock, Bushwood, Leytonstone, N.E.

## Mr. W. H. Jude, the Preacher-Musician.



"PREACHER-MUSICIAN" is rare enough to attract attention, and Mr. W. H. Jude constitutes a very attractive example of a happy blend, too seldom encountered, of pulpit and organ-loft. It is often urged, with a large amount of truth, that ministers do not fully appreciate the value of the musical portion of their services, and on the other hand it may be stated without fear of contradiction that the average organist would cut a poor figure in the pulpit during sermon-time. Exceptions there are, of course, in both classes—the former more especially.

Much may be said of the artistic side of Mr. Jude's career, of his early triumph at the organ (he was appointed organist to a church in Liverpool at the age of fourteen), of his subsequent fame as an executant, and of his marvellous powers as a songwriter, the latter feature being emphasised by many well-known compositions, such as "The Mighty Deep," "The Skipper," "A Hundred Fathoms Deep," "Deep in the Mine," etc., etc. Yet that is not what Mr. Jude now calls "fame," for while utilising to the fullest extent his undoubted genius in composition and execution he makes all subservient to his chief aim in life—to proclaim the Gospel message.

Fourteen years ago Mr. Jude was in the midst of a most successful artistic tour in Australia—triumphal progress from town to town abundantly satisfying his highest ambitions. Attendance at a service of the Salvation Army caused him to view his life as, in a measure, misspent and unproductive of lasting good. His resolve to live only for the highest aims led him to relinquish his concert-tour and, instead, to go forward from place to place preaching and

singing. Immediate interest was aroused by the novel presentment of religious subjects, simply treated, and from the very commencement Mr. Jude has attracted large and highly appreciative audiences. The musical character of the missions and the skill of the missionary have always attracted persons of artistic tastes and temperament, and many

testimonies to the good derived from the services have reached Mr. Jude.

On his return to this country in 1894, Mr. Jude settled in Liverpool, and inaugurated the famous services at Hope Hall, which aroused at the time much interest in religious, as well as musical circles. The novelty of the gatherings attracted continuously very large attendances, and extraordinary success crowned this effort to reach the masses. At the services there was no "preaching" as such—the sermon being practically eliminated, and in its stead short talks interspersed between the hymns—often bearing upon some interesting point in connection with their author or history. Mr. Jude fur-



MR. W. H. JUDE.

nished the whole of the music used at his services. Several well-known hymns, such as "Onward, Christian Soldiers," "There is a Happy Land," "Let us with a gladsome mind," "Hark! Hark my soul," "Rock of Ages," and many others equally popular have been set to most attractive melodies, with refrains for the congregation which are easily caught up and quickly sung with evident enjoyment. The "lesson" is usually a "Bible Reading and Song Illustration" on such a subject as "Behold, I stand at the door"—one of the most popular of its class—and vastly more interesting in its presentment to the droning or lifeless reading of Bible narratives too often affected by the minister.



Intensely interesting to all hearers, but more especially to children, is the recital of "Scenes from the Life of our Lord" ("Little children, gather round me"), in which, by means of an original narrative in verse, Mr. Jude sketches the Life of Christ from Bethlehem to Calvary, accompanying the "talk" on the piano. The musical treatment is, of course, full of colour, and the varying incidents of joy and sorrow receive sympathetic support from the keyboard, the whole constituting a most interesting and elevating "number" in the order of service.

Perhaps the most popular item in Mr. Jude's service is "the Shepherd's Evening Hymn," founded upon an experience of the author's, during his Australian tour. An old shepherd on the Blue Mountains was for months at a time alone on his sheep farm. Across the valley, but some miles distant by the footpath, was another settler, whose daughter at milking time used to sing her evening hymn. Snatches of "Art thou weary?" were borne on the still air to the distant hut, and thoughts were started in the old shepherd's bosom which revived memories of early days, and there, alone on the mountain side, the invitation to "be at rest" was accepted by the solitary dweller, and the song had wrought a work the singer knew nothing of. This narrative is also told in verse, the piece being preceded by a splendidly descriptive introduction illustrating the storms and sunshine of the mountains and valleys. The interest of the audience is, of course, thoroughly

aroused as the narrative unfolds, and the united singing of the hymn of the close is very effective.

Mr. Jude is wholly devoted to his work, which is avowedly unique, and in which he finds much joy. Recently he has been found at work with Gipsy Smith in various missions, and the association has produced some of the Gipsy's favourite solos with Mr. Jude's accompaniments. This is a very distinct gain to the "solos," many of which come from "the other side," and are not marked by elaborate treatment in the way of harmony. Under Mr. Jude's magic touch, however, they become more worthy of attention, and with prelude, interlude, and enriched harmonies a "Sankey" piece is transformed into a veritable "thing of beauty," and joy to sing, and a pleasure to hear. The earlier work of Mr. Jude's "Music and the Higher Life," contains some very inspiring and attractive settings, while the "Lieder-tafel" series is rather more advanced.

It is not surprising to find that Mr. Jude—who is a Free Churchman to the backbone—has no difficulty in enlisting the cordial co-operation of our Nonconformist choirs in his various missions—indeed, it would be an amazing thing if music lovers were to hold aloof. If such should be needed, Mr. Jude's work has our hearty commendation, and we would bespeak for him very cordial support in any fresh sphere in which he may not be well known, and where choirs can be of help.

## Recital Programmes.

LONDON.—In Queen's Park Congregational Church, Paddington, by Mr. Sydney Scott, F.R.C.O., L.R.A.M. :—

Prelude and Fugue in D	...	Bach
"Question" and "Answer"	...	Wolstenholme
"O Sanctissima"	...	Lux
Andante and Fanfare	...	Lemmens
Scherzo	...	Hoyte
Pastorale	...	Guilmant

DUMFRIES, N.B.—In Buccleuch Street United Free Church, by Mr. Marshall Gilchrist :—

Concert Overture in C minor	...	Hollins
Romance	...	Rheinberger
Introduction and Allegro, Berceuse	...	Faulkes
Organ Symphony No. VI. (Introduction, Allegro, Agitato, Intermezzo)	...	C. M. Widor
Meditation	...	D'Evy
Offertoire	...	K. Hall
Prelude	...	Rachmaninoff

PENARTH.—In Arcot Wesleyan Church, by Mr. James Lister :—

Andante and Allegro	...	F. E. Bache
(a) Andante (elevation)	...	R. Daussoigne Méhul
(b) The Spanish Chant (arranged by James Smart)	...	
Fantasia	...	A. P. F. Boëly
Angelic Voices	...	Batiste
March	...	J. Baptiste Calkin
Cantilene Pastorale	...	Alex. Guilmant
(a) Adagio	...	Mozart
(b) Serenade	...	F. R. Schubert
Offertoire (in G)	...	Lefebure Wely

HOLBORN.—In John Street Chapel, by Mr. Godwin Fowles, F.R.C.O. :—

"Minuet en Re"	...	S. Jarvis
"Gavotte"	...	Rameau
Overture in C	...	T. Adams
Study, "Andante Cantabile"	...	S. Heller
Prelude and Fugue	...	J. S. Bach
March, "The Golden Trumpets"	...	Godwin Fowles

PAISLEY.—In South U.F. Church, by Mr. Sydney Crookes :—

Concert Piece, Op. 24 (Prelude, Theme, Variations et finale)	...	Guilmant
Fiat Lux	...	Dubois
Sonate No. 6—		
(a) Allegro con Fuoco	...	Guilmant
(b) Meditation	...	
(c) Fugue et Adagio	...	
Le Cygne	...	Saint-Saëns
Allegretto Scherzo (From 4th Orchestral Suite)	...	Massenet
Sonate No. 6 (Two Movements)	...	Bach
Allegretto in F sharp minor, Op. 18	...	Guilmant
Prelude and Fugue in G major	...	Bach

LLANDUDNO.—At St. John's Wesleyan Church, by Mr. S. L. Coveney, A.R.C.O. :—

Concert Fantasia in D minor	...	R. P. Stewart
Prelude in C sharp minor	...	Rachmaninoff
Andante con variazioni	...	Rea
"The Lost Chord"	...	Sullivan
Caprice in B flat	...	Botting
"War March of the Priests"	...	Mendelssohn

STEWARTON, N.B.—In John Knox U.F. Church,  
by Mr. Sydney Crookes, Paisley:—

Allegro Maestoso (from 4th Sonata)	Mendelssohn
(a) Dream Music	} From 7th Sonata (New) Guilmant
(b) Cantabile	
Toccata	Best
Allegretto Scherzo	Massenet
Le Cygne	C. Saint-Saëns
Sonata No. 2, Op. 50—	
(a) Allegro Moderato	} Guilmant
(b) Larghetto	
(c) Allegro Vivace	
Idylle, "At Evening"	Dudley Buck
Prelude and Fugue in G major	Bach
March	E. Greig
(a) Meditation	} E. d'Evry
(b) Toccata	

STOKE NEWINGTON.—In the Presbyterian  
Church, by Mr. Fountain Meen:—

Overture, "Gutenberg"	Loewe
Fantasia	Silas
Intermezzo	Hollins
Allegro Moderato	E. J. Hopkins
Grand Solemn March	H. Smart

ILFORD.—In the Congregational Church, by Mr.  
Leonard C. F. Robson:—

Toccata in A major	Henry Purcell
Allegretto in B minor	Guilmant
Nocturne in E flat	Chopin
Imperial March	Edward Elgar

ISLINGTON.—In Salters' Hall Baptist Church, by  
Master Harold Darke:—

Marcia (à la Handel)	Guilmant
(a) "Romanza"	} Wolstenholme
(b) "Allegretto"	
Prelude and Fugue in E minor	Bach
L'Extase	Francis Thomé
Prelude in F minor (M.S.)	Darke
March in D	H. Smart

PATRICROFT.—In the Congregational Church,  
by Mr. Trenwith-Davies:—

March (No. 3, Op. 85)	Hofmann
Andante Cantabile (from a Pianoforte Sonata)	Mozart
Liebeslied	Henselt
Fugue in G	Bach
Berceuse	Wheeldon
Allegro Pomposo	C. Vincent

SUTTON COLDFIELD.—In the Congregational  
Church, by Mr. C. W. Perkins:—

March, "Héroïque"	Goltermann
Meditation	Charlton Speer
Prelude and Fugue in G minor	Bach
Andante (varied) in D	Beethoven
Capriccio, in B flat	Capocci
Finale (from the Reformation Symphony)	Mendelssohn
Preghiera	C. Saint-Saëns
Toccata, on an Ancient Hebrew Melody	W. Faulkes
Air, "Giusto Ciel"	Rossini
Festival Overture	Haslinger

## Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. H. S. Smets.

### METROPOLITAN.

CAMDEN TOWN.—On Tuesday, March 8th, a concert was given in Bedford Chapel, in aid of the choir fund. The work performed was Berridge's "Love of God," and the choir was assisted by friends from Park Chapel, Camden Town, and Arundel Square, Barnsbury. The choir did their work well, and the final choruses, "Rejoice! lift up your heart," went with a vigour and freshness deserving of special mention. The soprano solos were sung in a pleasing manner by Miss Lily Price, and the tenor numbers were entrusted to Mr. E. P. Hewkin, who rendered them in excellent style. Other soloists were Miss Millicent Watt, Miss Edie Budgen (contralto), and Mr. J. D. Lowry (bass). The entire performance was very satisfactory, reflecting great credit on the choirs taking part. Mr. Arthur Berridge, composer of the work, very kindly acted as conductor. The second portion of the concert opened with Nichol's "O worship the King," followed by a miscellaneous programme by choir members. A very effective item was the artistic rendering of "Love Divine" (duet), from Stainer's "Daughter of Jairus," by Miss Edith Lane and Mr. E. P. Hewkin (of Arundel Square). The programme concluded with the "Hallelujah Chorus," from the "Messiah," in which the parts throughout were well sustained. Messrs. W. R. Alpe (Arundel Square) and Will. C. Pearson (Bedford Chapel), presided at the organ during the evening.

CLAPTON.—Mr. Chas. E. Smith, organist of Regent's Park Chapel, requests us to state that he has removed from Alconbury Road to 103, Geldeston Road, Cazenove Road, N.E.—The N.E. London Branch of the Nonconformist Choir-Union have in active rehearsal Mendelssohn's "Elijah" for performance with full orchestra on April 13th. The conductor, Mr. W. C. Webb, A.R.C.O., adopted the plan of taking up part of two rehearsals with short lectures on "Mendelssohn" and "Elijah" (for the latter Mr. F. G. Edwards' admirable little history proved a valuable source of information.) Additional interest was thereby aroused and stimulated, and we would commend the plan to conductors of similar societies.

CLAPHAM JUNCTION.—On February 14th and 16th successful Sunday School anniversary services were held in Providence Baptist Chapel, when large congregations assembled. The singing of the children was a special feature. They were trained by the worthy organist and choirmaster (Mr. E. G. Marsh). The anthems consisted of "O ye that love the Lord" (C. F. Lloyd), "God so loved the world" (M. Kingston), "Seek ye the Lord" (Dr. J. V. Roberts), the soprano solo running through the anthem being beautifully sustained by Miss Webber; and "There is a holy city" (H. R. Shelley) was much enjoyed. In "Thus speaketh the Lord of Hosts" (Stainer), the bass and tenor duet was splendidly sung by Messrs. Mordaunt Wm. Keeble and Henry G. Sears. Pastor R. E.

Sears presented a large number of prizes to the scholars, amongst whom two selected Bristol Tune Books. On Sunday, March 13th, Pastor R. E. Sears presented Miss Preston (alto), and a worthy member of the choir, also Miss Love (soprano), with an electro-plated teapot and small timepiece respectively on the occasion of leaving London for Bexhill-on-Sea. Their loss will be felt.

**HIGHGATE.**—An interesting Eisteddfod was held in connection with Archway Road Baptist Literary Society on March 1st, Mr. C. E. Smith, of Regent's Park, being adjudicator. There was a large audience, and the entries were numerous.

**KENSINGTON.**—On a recent Sunday evening, after the usual service Gaul's "Holy City" was given by the choir. The soloists were Miss Adele Tracey, Madame Mary Horton, Mr. Frank Breeze, and Mr. Robert Wilkes. Mr. Frank Mummary, Mus. Bac., was at the organ, and Mr. Harold Jenner, the organist of the church, conducted.

**PUTNEY.**—Gounod's "Redemption" was given in the Wesleyan Church on Feb. 25th, with orchestral accompaniment, under the able conductorship of Mr. John Curran, F.R.C.O., the soloists being Miss Winifred Marwood, Madame Bayley, Mr. Wm. Fell, and Mr. Montague Borwell. Mr. Sydney V. Sherwood, F.R.C.O., presided at the organ.

**STRAND.**—A musical evening was given in the Council Chamber, Exeter Hall, on Feb. 23rd (in connection with the Y.M.C.A.), by Mr. Chas. E. Smith, organist of Regent's Park Chapel. Misses Kate Smith, Elsie M. Squire, Florence Savill, and Messrs. Sydney E. Roome and Geo. Andrews, took part, and almost every item on the programme was encored.

#### PROVINCIAL.

**BARROW-IN-FURNESS.**—At the annual musical festival at Dalton, the Hindpool Road Wesleyan choir, under the capable conductorship of Mr. W. Loxham, took the first prize in the grand choral competition, the test pieces being "Hearken unto me" (Sullivan), and "Sleep, Baby" (J. C. Marks).

**BESSES (NEAR MANCHESTER).**—An interesting episode, looked forward to with considerable pleasure, took place on Saturday, February 20th, when Mr. and Mrs. Leaver gave the choir and friends their annual party. The company, over 100 in number, assembled at five o'clock, in the large school, which had been elegantly decorated for the occasion. After partaking of a substantial tea, the room was cleared, and the choir, under the direction of Mr. Leaver, gave a concert, the programme being as follows:—Part song (unaccompanied), "Journeying on" (E. M. Lott); song, Miss Kirk, "The Jewel Song" (Faust—Ch. Gounod); part song (unaccompanied), "The Long Day Closes" (Sir Arthur Sullivan); song, Mr. Leaver, "Sleep on, Dear Love" (Ciro Pinsuti); pianoforte solo, Mrs. E. Leaver, "Rondo in B minor" (Mendelssohn); chorus (unaccompanied), "The Comrade's Song of Hope" (Adolphe Adam); song, Miss Taylor, "She is Far from the Land" (Frank Lambert); song, Mr. E. Leaver, "O Star of Eve" ("Tannhauser"—Wagner); duet, Miss Kirk and Mr. Leaver, "Golden Stars" (J. L. Roedel); part song (unaccompanied), "Speak to Me with Thine Eyes, Love" (J. W. Elliott); violin duet, Messrs. Leaver and Cook, "Summer Idyll" (Tolhurst); part song (for female voices), "The Voyagers" (Francesco Berger); part song (unaccompanied), "Rowing Homewards" (F. H. Cowen). Recalls were awarded to Misses Kirk and Taylor, Mr. Leaver, Mrs. Ernest Leaver, and

the choir for their rendering of the "Comrade's Song of Hope." Heartly votes of thanks were tendered to Mr. and Mrs. Leaver for their continued hospitality, also to the choir for their services, to which Mr. Leaver and Mr. Davy respectively responded. Fruit, amusements, and supper followed until half-past ten, when the doxology and benediction brought the very pleasant proceedings to a close.

**BIRKENHEAD.**—A performance of "Elijah" was given by the Grange Road Presbyterian Choral Society on Feb. 25th, under the conductorship of Mr. Dallas Norris; Mr. Alfred H. Dudley, F.R.C.O., at the organ, and Miss MacMaster at the piano, accompanied.

**BROADCHALKE (WILTS).**—The annual concert at the Congregational Church was given by the choir and friends on March 2nd. The programme was a long and attractive one, and the various items were much appreciated. Mr. F. Witt is the esteemed organist. For a village church much good work is being done under the pastoral care of Rev. S. Thomas. The choir consists of twenty-two members, and they devote much attention to their duties.

**BURTON-ON-TRENT.**—Mr. Alfred Hollins gave his fourth annual recital in George Street Chapel on March 2nd, when a very large audience assembled to hear this noted blind performer. His playing, as usual, was of a very high order, and the various items greatly delighted his hearers. The programme was as follows:—Sonata No. 1 (Guilmant); prayer (Rossini-Best); anthem, "By Babylon's Wave" (Gounod); theme, with variations (Faulkes); Andante from Fourth Sonata, Fugue in G (Bach); "Song Without Words" (Mendelssohn); "Scherzo" (Pettersson); Choral Epilogue from "Golden Legend" (Sullivan); improvisation; "Spring Song" (Hollins); overture, "William Tell" (Rossini); Doxology.

**CAMBRIDGE.**—The cantata, "Woman of Samaria," was excellently rendered recently at Emmanuel Congregational Church, Cambridge, for the benefit of the choir funds; Rev. W. B. Selbie, M.A., the esteemed pastor, presided. There was a full choir of thirty-five or forty, who were assisted by some few friends from the college choirs, etc., and the interpretation of this fine composition was all that could be desired, and reflects much credit on the choir, assistants, and conductor (Mr. Field Hyde), and organist (Mr. H. Clarke). A rich musical treat was enjoyed by nearly a thousand persons. Mr. J. H. Warmington, M.A. (of Peterhouse College) took his position for the nonce in his own choir, and sang. That gentleman (as is generally known), suffers from total blindness, and has been so afflicted since five years of age, a result of the measles. He is a highly accomplished player, and, from Sunday to Sunday for about eight years, he has presided at one of the best and largest of Cambridge's many notable instruments. Mr. Warmington is a gifted musician, and an ardent Nonconformist. He is widely esteemed both in Cambridge and vicinity, and is often in request for special occasions.

**DOVER.**—Mr. S. L. Coveney, A.R.C.O., the capable organist of Russell Street Congregational Church, and conductor of the N.C.U. Choir, has been appointed organist at St. John's Wesleyan Church, Llandudno. At the conclusion of the choir practice on Feb. 19th, Mr. Coveney was presented with a handsome marble clock, with inscription, from the members of the choir. Mr. C. E. Beaufoy, formerly organist of the church, and who has also succeeded Mr. Coveney, made the presentation on behalf of the choir members, and Mr. Coveney suit-



ably responded. On Feb. 25th, at the monthly church meeting, Mr. Coveney was also presented with a purse of gold from the members of the congregation. The Rev. F. P. Basden, in making the presentation, expressed the regret of the church at losing the services of their organist and choirmaster, but wished him all success in his new sphere.

**HISTON.**—On Wednesday, March 9th, at the Baptist Church, the sacred cantata, "Blind Bartimeus," was rendered by the efficient choir of this beautiful Gothic sanctuary. The solo, duets, and quartets, were taken by Mr. Harry Clayton (bass), of King's College choir; Mr. Harry Collins (tenor), King's College choir; Mrs. W. T. Lee (soprano), Holy Trinity Church, Cambridge; and Miss Alice Wallace (contralto), Cambridge. Mr. J. H. Warming-ton, M.A., Emmanuel Church, Cambridge, who for nine years has weekly instructed this choir, presided at the organ in fine form, and the two hours' concert was greatly enjoyed by all. Several friends journeyed over from Cambridge; these, with the choir and special singers, were sumptuously regaled with supper in the pretty church parlour at its conclusion, at the expense and thoughtful kindness of Messrs. Stephen Chivers and Sons (of jam and jelly fame), who are the chief supporters of this cause.

**KING'S HEATH (BIRMINGHAM).**—The members and congregation of the Baptist Church are now rejoicing in the possession of a very fine new organ, the product of Mr. J. J. Binns, of Bramley. On March the 3rd an opening recital was given by Mr. C. W. Perkins, the Birmingham Town Hall organist, when the building was taxed to its utmost capacity by those eager to hear the new instrument, which is voted by all who have heard it as being not only an acquisition to the church, but what is expected will become a means to an end of placing the services on an equal with any in the locality. The programme submitted was one which gave the greatest satisfaction to all present, and was calculated to bring out the true tone colour of the organ, which possesses three manuals, twenty-two drawstops, and eleven couplers, etc., with a total number of 1,218 pipes. Madame Carrie Siviter, whose artistic singing always attracts, relieved the programme by singing with much acceptance "Agnus Dei" (Mozart), "Rebecca's Prayer" (Sullivan), and "My heart ever faithful" (Bach), in each of which the highest and best training were exhibited. On Thursday, March 10th, the choir and friends, numbering over fifty, rendered the oratorio, "Captives of Babylon" (Shinn), when Mr. F. H. Parker led his forces with every care and attention to detail. The choruses were marked by good tone and clear enunciation, while the solos and duet were highly appreciated. The Misses Edwards, Bassett, Skelton, and Gradwell, each contributing to an enjoyable rendering of this well known and popular oratorio. Mr. C. E. Cooper, the organist of the church, filled the duties of accompanist most efficiently, and at the close of the performance played as a concluding organ solo Tombelle's "Nuptial March." There was a large audience, and the proceeds were handed over to the organ fund.

**LINTON (CAMBS).**—On Thursday, March 10th, at the Congregational Church, Linton (near Cambridge), Mr. J. H. Warming-ton, M.A., organist of Emmanuel Congregational Church, Cambridge, gave an organ recital to a large audience. The organ is a good toned one, and recently £50 was spent on its enlargement. The popular blind organist gave exquisite selections from Lemare, Gounod, and Handel, etc. Mr. Warming-ton also

played for the afternoon and evening services on the occasion of the ordination of Rev. S. J. Williamson to the pastorate, which has been for some time vacant, on the removal to Whittlesea of Rev. J. W. Green. Rev. W. Justin Evans (of Lewisham), preached in the afternoon, and Rev. W. B. Selbie, M.A., presided in the evening.

**MANCHESTER.**—At the great centenary gathering at the Free Trade Hall in connection with the British and Foreign Bible Society, the Nonconformist Choir Union sang "All men, all things" (Mendelssohn), "How lovely are the messengers" (Mendelssohn), "The heavens are telling" (Haydn), and "Hallelujah" (Handel). Dr. Keighley conducted, and Mr. J. W. Turner presided at the organ. —In aid of the unemployed, the Rusholme Road Congregational Sunday School Choir gave a concert on March 10th, under the conductorship of Mr. J. E. Wadsworth. A fairly large audience attended, and were well rewarded by an excellent programme. The choir sang four part songs—"The Bridal Chorus" from Cowen's "Rose Maiden"; "The Message" (Caldicott); "Song of the Vikings" (Faning); and "The Ironfounders" (Pearson). "The Message" was sung in a very delicate manner, and in the "Song of the Vikings" the choir showed that they could also sing robustly. Mr. Wadsworth is to be congratulated on the result of their work, and many a church would be delighted to have his forces for regular church work. The vocalists were Miss Helen Smith, Miss Pickwell, Mr. Frank Mosley, and Mr. Walter Slatford. Miss Smith secured the honours of the evening, being encored for both items. She has a soprano voice of great range, and has the advantage of power and sweetness on the lower notes, as well as brilliance on high register. Miss Smith's songs were, "For all Eternity" (Mascheroni), and "The Moorish Maid" (Park). Two solos were sung by Miss Pickwell, who received an ovation for her rendering of "Ashore." Mr. Frank Mosley's songs, "O, Promise Me" (De Koven), and "Mary" (Richardson), were well received, and he had to respond to an encore. Mr. Walter Slatford, who possesses a fine powerful bass voice, gave great pleasure by his song, "Down the Vale" (Moir), and on being recalled, sang "The Old Blacksmith," not "The Village Blacksmith," by the way. Violin solos by Miss Dora White were delightfully played, and in addition to two mandoline selections, Mr. J. W. Turner caused amusement by his humorous selections (instrumental) "An Old Air in a New Style" (Turner), and (vocal), "When the Minister comes to Tea" (Thomas).

**NEWPORT (MON.).**—The Victoria Road Congregational Church Choir gave their annual concert in the Town Hall on Wednesday, March 16th. The first part of the programme was taken up by Barnby's "Rebekah," and the melodious numbers in this popular cantata were well rendered. The solo parts were sustained by Miss Mabel Gronow (soprano), Mr. Albert Gronow (tenor), and Mr. W. Naish (bass), all members of the choir. The accompaniments were played by a small string orchestra, with piano and organ. The second part was of a miscellaneous character, and opened with Elgar's "Salut d'Amour," played by the orchestra. The choir rendered the Bridal Chorus from Cowen's "Rose Maiden," and "The Miller's Wooing," by Eaton Faning. Various solos were contributed by the members, and two humorous trios for male voices by Jarvis. A Romance by Marschler, for violin, cello, and piano, was effectively played by Misses Daisy White and Thomson, and Mr. E. H. Willey. There was a large attendance of the public, who evidently enjoyed the

whole performance, which was under the conduct of Mr. H. F. Nicholls, A.R.C.O.

OUTLAIN (NEAR HUDDERSFIELD).—On Saturday, March 12th, a tea meeting, promoted by the choir of the Wesleyan Chapel, was held in the school-room. This was followed by a concert by the choir. The first part consisted of Bradbury's sacred cantata, "Esther, the Beautiful Queen." The various characters were sustained by the following members of the choir, each of whom proved an able exponent of the various parts allotted to them:—Esther the Queen, Mrs. Gee; King Ahasuerus, Mr. J. W. Pilling; Haman, Overseer of the Realm, Mr. W. W. Sykes; Zeresh, Haman's wife, Miss E. A. Pilling; Mordecai, Mr. T. S. Shaw; Queen's First Maid of Honour, Mrs. Hoyle; Hegai, Mr. Ernest Pilling; Prophetess, Miss E. A. Bottomley; contralto solo, Miss Lizzie Gee. The choruses were admirably rendered by the choir. The second part was as follows:—Glee, "In the lonely vale of streams"; song, "Uncle John," Miss E. A. Bottomley; recitation, "Clouds and Sunshine," Mr. S. Chadwick; glee, "Swiftly from the mountain's brow"; song, "Swallows," Miss P. Boothroyd; duet, "We Come from Fairy Bowers," Mrs. Hoyle and Miss E. A. Pilling; glee, "Now let us make the welkin ring"; song, "O Dry those Tears," Miss Lizzie Gee; glee, "Good-night, beloved." Mr. J. W. Batley, the chapel organist, and Mr. Eli Pilling, choirmaster, acted as accompanist and conductor respectively. The proceeds were in aid of the choir funds.

PENARTH.—The organ at Arcot-street Wesleyan Church, Penarth, has lately been cleaned, etc., and three new stops added, viz., gamba, oboe, and bass flute. In connection with the re-opening, an organ recital was given on Friday, the 11th ult., by James Lister, Esq., F.S.Sc. Lond., of Bristol, and organist of the Victoria Wesleyan Church, Weston-super-Mare. Solos were also rendered by Miss Wakelin (contralto) and Miss Chatham (violin). On the following Sunday (13th), the organist was A. Ernest Jones, Esq., of Cardiff, formerly organist and director of music to St. Paul's College and St. Paul's Church, Cheltenham. The anthems, "O give thanks," by Elvey, and "In God is our trust," by Bradbury, were effectively rendered by the choir.

ST. ALBANS.—One of the most successful festivals which have been held by the Marlborough Road Wesleyan Choir took place on Sunday, March 6th, when there was a large congregation in the morning and a crowded attendance in the evening. The Rev. T. F. Rawlings (minister) occupied the pulpit, and preached two splendid sermons. The musical arrangements, made by Mr. George Rose, were the great feature, and were of a festive character. The well-balanced and highly-trained choir led the singing in a spirited manner, and at the morning service sang the anthem, "Send out Thy light" (Gounod), while in the evening they rendered three anthems—"O worship the Lord" (A. Hollins), "Send out Thy light," and "The sun shall be no more" (Woodward). The performances were excellent. They were assisted by two vocalists. Mr. Alexander Tucker, one of the most sought after vocalists for Sunday services, who sang at the morning service W. H. Jude's solo, "Behold, I stand at the door" and "I lift my heart to thee," while in the evening he gave Josiah Booth's "Ninety and Nine," "O Blest Redeemer" (Newton), and "Angel Voices" (Santley). His contributions were remarkable not only for their finished vocalism and purity of expression, but for their devout rendering. At the evening

service Miss Verena Mutter, a student at the Royal Academy, who has a beautiful mezzo-soprano voice, and who is a very promising vocalist, gave a splendid interpretation of "He was despised," from Handel's Messiah, and Gounod's "There is a green hill far away," with exquisite feeling. Before the evening service Mr. Geo. Rose gave a short organ recital, consisting of Guilman's "Grand Triumphant Chorus," E. T. Driffild's "Meditation," and Berthold Tours' "Allegretto Grazioso" in musicianly style. The collections were in aid of the choir fund.

STIRCHLEY (BIRMINGHAM).—In the Midlands among the churches of the Nonconformist bodies the annual "Choir Sunday" has come to be a recognised feature of the choir's work, which not only gives stimulus to those who have the music in hand all the year round, but is the means of attracting unusually large congregations when such is made known. On Sunday, March 13th, there was a day termed "Choir Sunday" at the Methodist New Connexion Chapel, and at both morning and evening services the choir were the principal attraction, anthems being rendered by the members, under the direction of Mr. E. Leonard (organist and choir-master). At the evening services Brookfield's cantata, "The Promises of Jesus," was rendered, and the soloists and chorus acquitted themselves well. There were visible signs in parts of the choruses which proved some of the singers to be none too familiar with them, but on the whole, the rendering reflected the greatest credit upon Mr. Leonard, who presided at the organ and supported the voices well. The collections at each service were in aid of the organ fund.

WALKDEN.—The annual musical services in the Primitive Methodist Church were held on Sunday, March 13th. The "Messiah" was given, part in the afternoon and the remainder at night. The soloists were Madame Rathbone, Miss Agnes Paddon, Mr. Len Garner, and Mr. S. Sheppard, and they acquitted themselves well. "I know that my Redeemer" and "Why do the Nations" being especially appreciated. Mr. John Jones presided at the organ, and Mr. John Hall conducted. The Rev. J. Welford gave a short sermon in the evening.

#### COLONIAL.

STRATFORD (ONTARIO).—A fine organ of fifty-eight stops (including couplers), is shortly to be erected in the Central Methodist Church, of which Mr. W. S. Dingman is the esteemed organist.

#### MUSIC AT THE BRITISH AND FOREIGN BIBLE SOCIETY CENTENARY.

THE Centenary of the Bible Society was not without a distinct musical interest. "Blessed be the God and Father of our Lord Jesus Christ" (Wesley) was the anthem at the mid-day service at St. Paul's Cathedral on Bible Sunday. Throughout America and the Protestant Churches of Europe, appropriate services were held, while in Sweden the music for a special liturgy was composed expressly for the occasion by John Morén. At the great meetings at Albert Hall on March 5th and March 7th, and at Queen's Hall on March 8th, the programme included "Evening and morning" (Sir Herbert Oakeley), "Lord, Thou alone art God," and "How lovely are the messengers" (St. Paul), "Lift up your heads" ("Messiah"), "Hear my prayer" (Mendelssohn), and "As pants the hart" (Spohr). The solo parts were admirably rendered by Harold Shemmonds and Sidney Sheppard, of the London College

of Choristers. Each meeting was concluded with the "Hallelujah Chorus." One of the most impressive features of the Centenary celebrations was when the choir of 1,200 voices and an audience of over 9,000 persons joined in singing Jackson's "Te Deum" in F. Mr. G. W. Williams conducted; the musical arrangements for the meetings being in the hands of Miss Flora Klickmann, A.R.C.O. (one of the Bible Society's literary staff), who presided at the organ on each occasion.

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